



# A GUNG

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*Strings that bind,  
Rhythm that defines*



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A boat lute? What's that? In the Philippines, people usually refer to it as *kudyapi*. It's a musical instrument with two strings and a narrow resonating body that reminds of a boat or canoe. Boat lutes come in many different sizes and designs ("types"), depending on the ethnic group using them. All boat lutes are basically carved out of one solid block of wood. The resonating body is hollowed out from the back and covered with a wooden board. The frets are usually made out of pieces of wood, bamboo, coconut shell or other materials and are glued to the neck and resonating body by means of black beeswax. In most cases, the instruments are played by using a plectrum that is tied to the index or middle finger of the player.

The symbolic meaning of the instruments actually does not refer to boats, but to animals, namely crocodiles, monitor lizards, horses, roosters and herons, as well as to the human body and to specific parts that can be found on royal houses. In most traditions, the lutes are merely played as solo instruments; in others, they are combined with bamboo zithers.

In the Philippines, boat lutes nowadays are exclusively played on the islands of Mindanao and Palawan. There is no proof for the claim made by some scholars that boat lutes could be found all over the Philippines in former times. It is true, however, that there used to be boat lute traditions on Mindoro until around 1970, which are now extinct, as well as on islands of Panay and Samar-Leyte, during Spanish colonial times, as reported by Francisco Ignacio Alcina in 1668. Nevertheless, the term *kudyapi* was also used in many areas of the northern and central Philippines where it seemed to refer exclusively to small lutes with a resonating body made from half a coconut shell, equipped with four strings, that were later called "*gitara*."

The origins of boat lutes lie in India. From there, certain construction features, as well the instrument's names (most of them deriving from Sanskrit *kacchapa*, "turtle"), first found their way to mainland Southeast Asia where they developed into the crocodile zithers of Burma, Kampuchea and Thailand. These crocodile zithers spread to insular Southeast Asia, to Sumatra, Sulawesi, Sumba, Borneo and the Philippines where they were transformed into an impressive diversity of both, lute and zither instruments.

Published sources on the boat lutes



### Some Names of Boat Lutes of Philippine Ethnic Groups

#### *Kutiyapi*

Meranaw, Maguindanao, Higaonon Manobo,

Arumanen Manobo and Tagbanwa

#### *Katuyapi*

Talaandig Manobo

#### *Katjapi*

Alangan Mangyan

#### *Kutapi*

Subanen

#### *Ketyaphi*

Teduray

#### *Piyapi*

Higaonon Manobo

### *Kusyapi and kudlungan*

Pala-wan

#### *Kuglung*

Matigsalug Manobo, Ata, Tigwa, Obo Manobo, Mamanwa and Tagakaulu

#### *Kudlung*

Mandaya, Mansaka, Mangguangan, Dibabawon, Bagobo Manobo,

Umayamnon Manobo, Batak and Tagbanwa

#### *Kudiyung*

Agusan Manobo

#### *Hegelung*

Tboli

#### *Faglung*

Blaan, Ubo and Tasaday Manobo

#### *Fuglung*

Blaan and Blit Manobo

#### *Fegereng*

Teduray

#### *Peglung*

Dulangan Manobo



of the Philippines are very rare. These instruments are often just mentioned with a few sentences that can be found in books and articles. The first *kutiyapi* recordings ever were made by José Maceda in 1955 and released on a double album entitled *The Music of the Magindanao in the Philippines* (1961). They were followed by Maceda's Ph.D. dissertation (1963), with a chapter on the *kudyapi* and the first detailed description of the instrument. Much later, his famous book, *Gongs and Bamboo: A Panorama of Philippine Musical Instruments* (1998), included a chapter on Philippine boat lutes.

Manolete Mora studied important aspects of Tboli *hegelung* music, and I published a number of articles on Philippine boat lutes in general. Maceda also released record albums on the music of *Kulintang and Kudyapi* (1988) and, together with Nicole Revel, on *Palawan Highlands Music* (1992). There are also record albums available that include performances of lute music played by the Manobo, Higaonon and Banwaon of Agusan del Sur and by the Tboli. However, no comprehensive study on Philippine boat lutes has been published, up to now. And this was to become my plan.

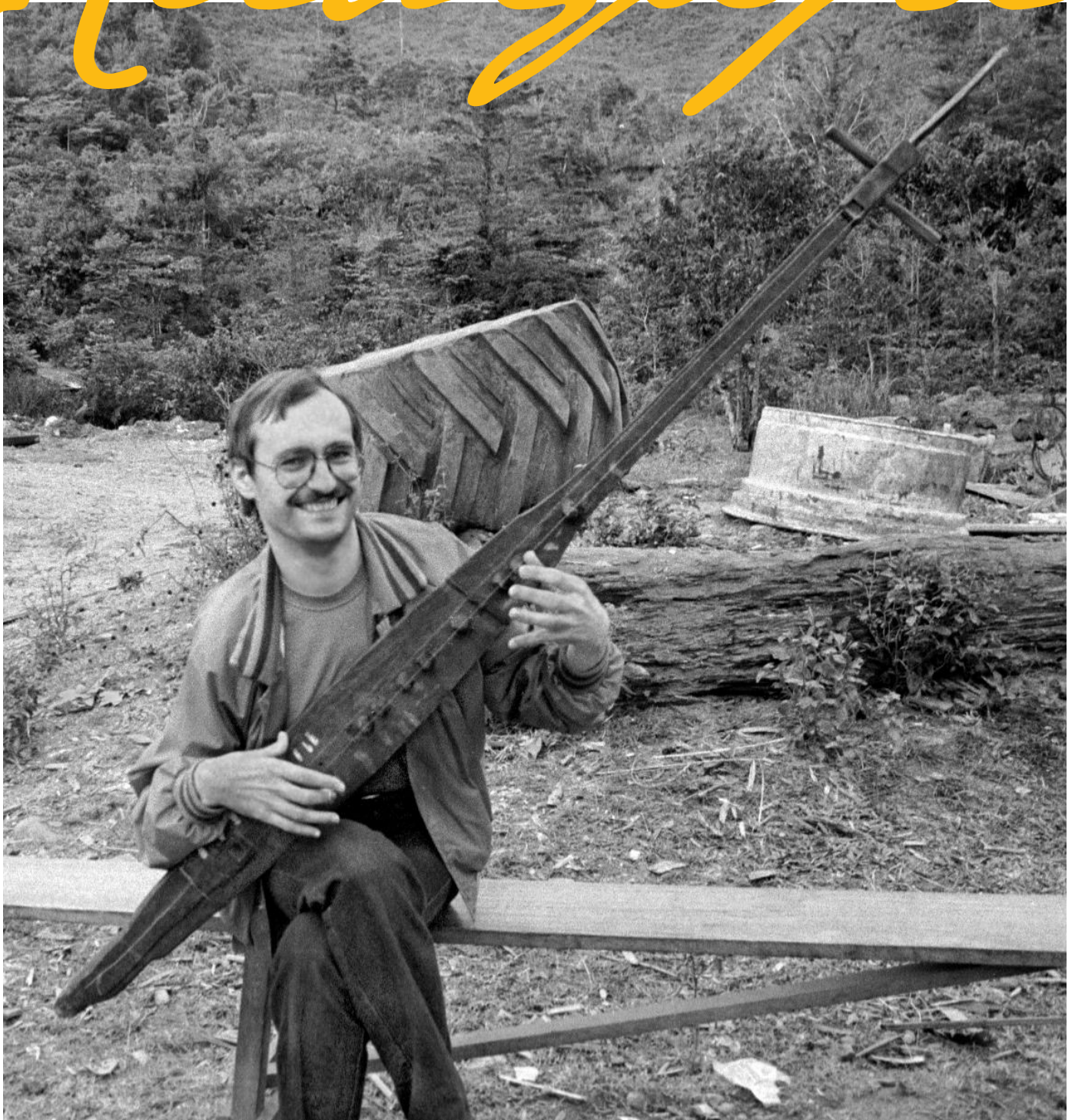
For *Agung*, I was asked to write an article on the Philippine boat lutes. I have published several scientific articles on these instruments, in the past. However, I think that such an article would be much too technical and much too long for *Agung*. Instead, I decided to write a report about my past experiences in conducting my fieldwork. I want to talk about the researcher as a human being who is struggling to get things done, just like everybody else. Because this is an aspect that is usually ignored.

So, what made me interested in the Philippines? It was because my sister had moved to Manila at the end of the 1960s. And why the boat lutes? It was because I was a passionate guitar player with a strong interest in all kinds of plucked string instruments. At that time, in the early 1970s, I was still a recording and performing artist, one half of a duo called Flute & Voice, where I also used to play the Indian sitar, aside from singing and playing the electric and acoustic guitar.

The first time I saw a picture of a Meranaw *kutiyapi* was in 1975, when I wrote a term paper on the musical instruments of the Philippines for my course in ethnomusicology at the Free

Facing page: Hans Brandeis with his first *kutiyapi* of the Higaonon, somewhere in the mountains between Cagayan de Oro and Iligan City (Winter 1982-83).

# Kudza



## A BOAT LUTE ODYSSEY

By Hans Brandeis





Tboli *hegelung* virtuoso Mâ Fil Angkoy from Lake Sebu, South Cotabato (2004).



University in Berlin, Germany. It was on New Year's Eve when I was compiling my sources, while firecrackers were exploding, outside the house. Well, people have different preferences.

In winter 1976 to 1977, I went on my first field trip to the Philippines. As there was hardly any literature on Philippine music available at that time, my plan was to travel to the Philippines first and, after interviewing some people, to decide which musical culture I should focus on. I contacted Prof. José Maceda who was considered the ultimate expert on Philippine traditional music. He proposed me three choices, one of which were the Higaonon of Agusan del Sur. I forgot which were the other two choices, but I didn't know anything about any of them, anyway. My Filipino brother-in-law, José "Pepito" Bosch, had an issue of *National Geographic* magazine from 1971, with an article by Kenneth MacLeish, "Help for the Philippine Tribes in Trouble." I saw pictures of Higaonon men with long beards, tree houses and other picturesque views, and I decided that I have to go there and see that all!

Unfortunately, during that first research trip, I didn't see a single boat lute, although I repeatedly inquired about these instruments. My Higaonon informants always pointed towards Bukidnon. If I wanted to see the "real thing," I should go there. And, by the way, in the end, I didn't see any long-bearded men or tree houses in Agusan del Sur either. But at least the data that I was able to collect were sufficient to write my M.A. thesis in ethnomusicology.

After having finished my master of arts in 1981, I finally wanted to see the "real thing," and I embarked for my second field trip to the Philippines in winter 1982 to 1983. In a small Higaonon settlement in Misamis Oriental, along Iponan River, I was able to see, hear and

purchase my first *kutiyapi*, incidentally one of the most beautiful Philippine boat lutes that I have ever seen. However, seeing this instrument would remain a rare exception during the coming years. Boat lutes have been fascinating me ever since I started researching on the traditional music of the Philippines that I kept on asking questions about them. However, among the Binukid-speaking *lumad* of Mindanao (Higaonon, Bukidnon, Talaandig and Banwaon), the traditional *kutiyapi* seemed to be virtually extinct. This sad truth led me to focus on the general musical culture of this area, instead, which I thoroughly documented during the early 1980s.

During my subsequent trips to Bukidnon, I almost lost track of the Philippine boat lutes that proved to be so rare. I had two *piyapi* of the Higaonon made especially for me, in two places in Misamis Oriental and Bukidnon, respectively, but never found anybody who was able to play them. The *piyapi* has a very unique design, with a box-shaped resonating body that cannot be found in any other boat lute tradition of Mindanao, but rather reminds of the lutes that are used on the island of Palawan. The fact that hardly anybody, including the people of Bukidnon, has ever heard of the *piyapi* speaks for itself and suggests that this tradition has already disappeared. The two *piyapi* instruments that I was able to acquire are the only ones which I know to be in existence.

During these years, at least, I was able to document Talaandig overall Datu Kinulintang (Anastacio Saway; †1991) playing his *katiyapi*, as well as two Tigwahanon musicians from southeastern Bukidnon performing with their *kuglung*. I also systematically searched for musical instruments in the antique shops of Metro



Mâ Fil Angkoy playing the *hegelung* of the Tboli, while accompanying a mimetic dance performed by the famous singer Ye Gas. Lake Sebu, South Cotabato (2004).





Tboli *hegelung* virtuoso Mâ Fil Angkoy from Lake Sebu, South Cotabato (2004).

Manila, and I was very lucky to find, one by one, six of the last available *kutiyapi* of the Meranaw. Later on, I never saw a single Meranaw *kutiyapi* for sale anymore, anywhere, and I never heard one played, despite of my many efforts to find a Meranaw *kutiyapi* player, ever since that time. This is especially amazing because the *kutiyapi* of the Meranaw is clearly the most decorative of all Philippine boat lutes. Nevertheless, my findings resulted in a number of short publications, in which boat lutes are mentioned.

The obvious lack of research possibilities led me to the conclusion that the boat lute traditions of the Philippines had, more or less, died out; researching them did not seem to be very promising. In 1993, however, I visited two settlements of the Tigwa Manobo in southeastern Bukidnon to conduct a general survey of their musical culture, as I had done before, among the Binukid speaking people. I found a rich and vital boat lute culture, in this area. This experience changed my mind, as I thought: if the traditional boat lute music is so very much alive in these places, the same should also be true for other areas of Mindanao. Therefore, I decided to focus on the Philippine boat lutes, in the years to come.

From 1997 on, I systematically tried to visit all the places in Mindanao and Palawan, where boat lute music was still practiced.

Until 2011, I was able to document, at least partly, boat lute performances of the Agusan Manobo, Higaonon, Talaandig,

Western Bukidnon Manobo, Maguindanaon, Obo Manobo, Ata, Matigsalug and Tigwa Manobo, Subanen, Blaan, Tboli, Ubo, Dulangan Manobo, Tasaday, Mangguangan, Dibabawon, Mandaya, Pala-wan and Batak. All in all, I was able to personally collect fifty-seven boat lutes from the Philippines.

Just recently, I made my latest acquisition. Over the Internet, I bought a very big and beautifully decorated *kutiyapi* of the Maguindanao that was made around the year 1900 and that used to be part of the collection of Stanford University Museum. But I also documented many instruments in private collections, e.g. of ethnomusicologist Frank Englis, and in museums, in Manila at the National Museum, the museums of the Cultural Center of the Philippines, University of Santo Tomas, and UP's College of Music, Xavier University Museum in Cagayan de Oro and Palawan Museum in Puerto Princesa.

I did not only study boat lutes within the Philippines, but also visited museums abroad where especially antique instruments from around 1900 are kept: the Field Museum of Natural History (FMNH) in Chicago, the American Museum of Natural History (AMNH) in New York City, the Musée du quai Branly in Paris, the Museums for Ethnology in Berlin and Vienna, among others.

It is needless to say that I had many remarkable encounters with interesting people and amazing musicians. And there were a number of situations when I smelled danger in the air. Sometimes,





The adorable Ganay Delikan playing her *heglung* of the Tboli, Lake Sebu, South Cotabato (1997).

I didn't even smell it, but it still was there! In 1977, only three days after my brother-in-law and I had left the house of overall Datu Mabalao (Ricardo dela Camara; †1977), our Higaonon host in Agusan del Sur and had returned to Manila, he was kidnapped, later on also his father-in-law Datu Dumagata and the latter's two sons. None of them was ever seen alive again. They were probably kidnapped, tortured and killed by members of a Lost Command from Esperanza chasing after a hidden treasure.

While I was doing research in Bukidnon in the 1980s, the NPA was rather actively moving around in the area, and I kept on asking my informants where they were, at a specific moment, and if it was possible for me to go to certain places at that very time. I still remember the roaring thunder of heavy artillery at a distance, when I tried to fall asleep at nighttime in a remote Higaonon settlement called Kalipay, Misamis Oriental. Later, I heard that one of my informants from that place, who had brought me some rare kind of bamboo from the rainforest for making flutes, had been shot by soldiers at a checkpoint. He had refused to undergo a security check. He had considered himself invulnerable, because of an *anting-anting* that he was wearing. I'm very sure that I was always checked by resident members of the NPA whenever I entered a Bukidnon settlement. And I'm sure that, at first, they never really believed that I was an ethnomusicologist, but a geologist, missionary, linguist,

biologist, spy for the government, spy for the NPA, anthropologist, whatever, and finally, well, maybe an ethnomusicologist. In the end, they did believe me, because I often knew more about their musical traditions than they knew themselves. I remember that occasion, when I tried to make my advocacy clear by singing a traditional Bukidnon song, and one of the old Bukidnon men looked at me, with eyes wide open, and said: "My son cannot do that!"

I was always too scared to go to Muslim areas, though. In 1997, however, when I started to communicate with Maguindanao *kulintang* virtuoso Danny Kalanduyan (†2016), who was already living in the United States, back then, it turned out that I had already met his relatives from Cotabato City, when they had been performing in Berlin, Germany, ten years earlier. Now, this was my chance to visit Maguindanao territory, and it turned out to be quite enlightening to live with a Muslim family in Cotabato City for one week during Ramadan. It was in the house of my Maguindanao friend and musician Musib Kamensa that I met one of his relatives, famous *kutiyapi* virtuoso and Manlilikha ng Bayan Samaon Solaiman (†2011).

Musib sent his car to fetch Samaon from his place, some one-hundred kilometers away from Cotabato City. Samaon had played during a wedding celebration the whole night before, and he had hardly slept at all. No wonder he was very tired when he arrived in Cotabato City.





Elena Manioba, a resident of Kulaman, Senator Ninoy Aquino, Sultan Kudarat, is playing the *peglung* of the Dulangan Manobo (2010).

When he started playing, his face looked so exhausted, but his nimble fingers danced like quick, little weasels across the fretboard of his *kutiyapi*. I was more than happy when Samaon Solaiman even sold me one of his *kutiyapi* instruments.

The second Manlilikha ng Bayan I was able to document was Masino Intaray (†2013), the highly praised epic singer of the Palawan people living in the Makagwa Valley, in the mountainous area near Brooke's Point, southern Palawan. He was not only an expert in performing Pala-wan vocal music, but also in playing the *basal* (gong), *aroding* (mouth harp), *babarak* (ring flute) and *kusyapi* or *kudlungan* (boat lute)—a multi-instrumentalist, like many of the indigenous musicians in the Philippines.

I always wanted to visit Marawi City so that I could finally witness a performance on the *kutiyapi* of the Meranaw. I consider

the Meranaw lutes the most beautiful of all Philippine boat lutes, with their abundance of intricate carvings and painted designs.

When I came to know a Meranaw student from Mindanao State University in 2004, I felt that I should not pass up this opportunity. All the way coming from Marawi with the car, he fetched me in Iligan City. On the way back to Marawi, he told me, with a mocking smile: "By the way, Sir, this is the highway where all the kidnappings occur!" Later, when I moved around MSU campus, nobody there knew anything about the once famous *kutiyapi*. At the Aga Khan Museum, there was only one of these instruments exhibited, which had been donated by a Meranaw university professor. According to her, the only time she had seen a *kutiyapi* player in the Marawi City area was thirty years ago, when she used to be a member of the Darangan Cultural Ensemble of MSU, and that player had also been





A Matigsalug Manobo couple playing *kuglung* (Camilo Gulam) and *salurey* (Ahunay Empolok), Marilog District, Davao City (1997).

a member of that ensemble. When we walked through the university offices, I asked the employees if any of them knew a *kutiyapi* player, and one of them answered me by asking: “Sir, what is a *kutiyapi*?” I haven’t found a Meranaw *kutiyapi* player, up to now.

Another dangerous area that gave me headache was Zamboanga Peninsula, which had seen many kidnappings, especially of foreigners, in the past. In 2008, finally, I came in touch with a Subanen princess, Bae Labi Sonita Manlin Mande-Ryde, thanks to social media. She holds three royal titles, which are recognized by Muslims and *lumads* alike: Bae of the Subanen in Western Mindanao, Bae Gamtebeng of 42 Tribes of Mindanao, and Bae Labi of 42 Tribes and the Muslims of Western Mindanao.

When I arrived at Zamboanga airport, she fetched me there, coming all the way from Buug, Zamboanga Sibugay, which means a

ride of four hours by car. She was accompanied by her three brothers, as her bodyguards, all carrying armalites. They sacrificed eight hours of their precious time just to fetch me. And what was even more surprising was how meticulously Bae Sonita had organized my stay in Buug.

Beside her royal palace, with its floors out of Italian marble, there was a traditional community house that she had prepared for the coming performances, with a huge wall hanging, saying, “Welcome/Hans Brandeis/Ethnomusicologist.” And when I left, she gave me a Subanen lute *kutapi* and simply said: “This is yours!” I was deeply humbled by Bae Sonita’s generosity. I had not expected that, and something similar never happened to me again, neither before nor after.

One of my most interesting research experiences was the documentation of Tasaday boat lute music in 2004. The case of the Tasaday has been controversial ever since the day they were first





The late Manlilikha ng Bayan Masino Intaray playing the big *kusi-yapi* of the Pala-wan, in the *sitio* of Cabangaan, *barangay* of Samariñana, Brooke's Point, Palawan (2006).



A typical ensemble of the Pala-wan, composed of two big *kusi-yapi* lutes (Masino Intaray and Beryong Intaray) and a heterochord bamboo zither *pagang* (Salimuna Intaray), in the *sitio* of Cabangaan, *barangay* of Samariñana, Brooke's Point, Palawan (2006).





During a recording session among the Subanen, Hans Brandeis sits beside Subanen princess Bae Labi Sonita Manlin Mande-Ryde, in Buug, Zamboanga Sibugay (2009)



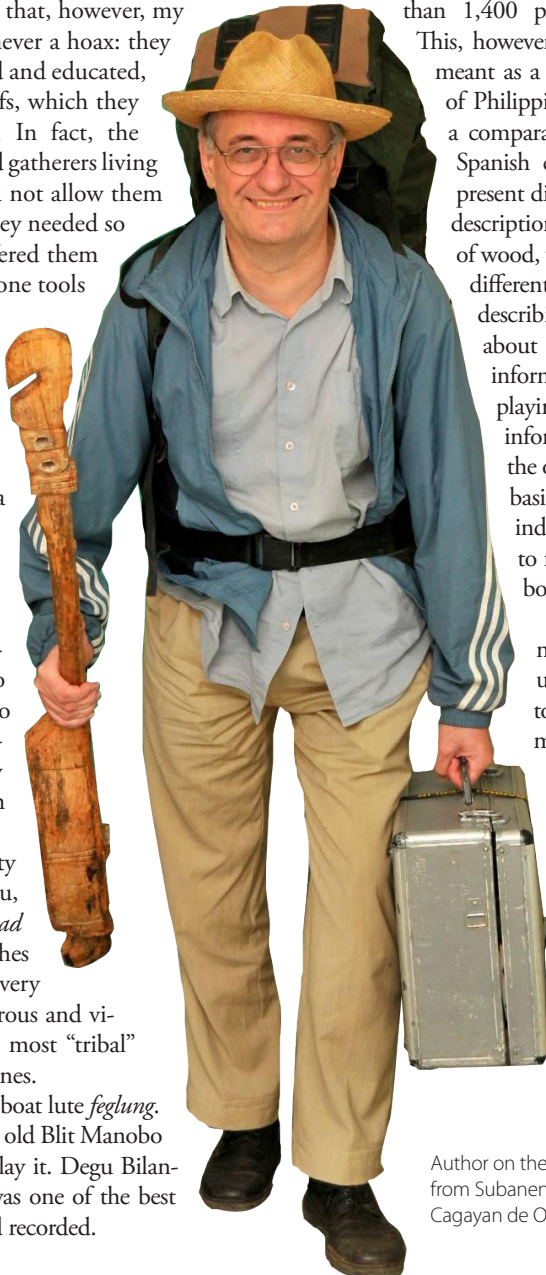
Author with Higaonon musicians at ECO Village, Cagayan de Oro (2006) /Photo by Elson Elizaga

pulled into the international limelight, as the alleged last survivors of a Stone-Age people living in the Daguma Mountains of South Cotabato. Selling them to the international public as a Stone-Age people was definitely a hoax. Aside from that, however, my stand is that human beings as such are never a hoax: they are born into a social environment, raised and educated, according to traditional values and beliefs, which they truly represent, during their lifetime. In fact, the Tasaday were a small group of hunters and gatherers living in the forest, leading a poor life that did not allow them to always buy the clothes or tools that they needed so that they had to rely on what nature offered them as a substitute, occasionally, including stone tools and clothes made from leaves. Although they were constantly moving around within their territory, they returned to the same places, once in a while, so that there were times when they also lived in the caves that later should become their infamous “trademark.” They led a lonely forest life, but they were never completely isolated from the *lumad* groups living nearby.

The Tasaday, beyond any doubt, speak a dialect of the Cotabato Manobo language, which is closely related to Blit Manobo. It was also the Blit Manobo with whom they fostered cultural relations, and in their villages, the Tasaday traded their forest products and even found their women.

When I met a group of about thirty Tasaday who had come down to Lake Sebu, they looked to me just like any other *lumad* people living in this area, with their clothes and garments, but their behavior was very different, their faces very expressive, vigorous and vivacious. To me, they appeared to be the most “tribal” people that I had ever met in the Philippines.

I recorded two Tasaday players of the boat lute *feglung*. They had been given this instrument by an old Blit Manobo man who had also taught them how to play it. Degu Bilangan, a young Tasaday man of 28 years, was one of the best boat lute players that I have ever heard and recorded.



Presently, I’m working on a book with the title *The Singing Crocodile—Boat Lutes the Philippines*, where all 240 instruments that I collected or documented will be described in detail, on more than 1,400 pages, presenting about 1,950 photographs. This, however, will still take some time. The book will be meant as a handbook in which all the important aspects of Philippine boat lutes will be discussed. There will be a comparative study of the historical sources from the Spanish colonial times, ethnographic data about the present distribution of Philippine boat lutes, a thorough description how the instruments are carved out of a block of wood, word lists of the indigenous terminology in the different local languages, a typology of the instruments describing the differences in design, explanations about the symbolic meaning of the lutes and information about performing practice, like context, playing techniques and ensemble playing. All this information will allow the reader to clearly identify the origin of a particular instrument, it will provide basic information for collectors, museum staff and indigenous craftsmen many of whom are starting to forget the basic features that are typical for the boat lute traditions of their own people.

My documentation of Philippine boat lute music has just scratched the surface of a virtually unknown world. There is still so much research to do. But it is high time, because many of the master players whom I documented have already passed away, in the meantime. Aside from those who left us that I have mentioned above, let us remember the virtuosos of the *hegelung* of the Tboli, Ganay Delikan (†2010) and Mâ Fil Angkoy (†2014) from Lake Sebu, South Cotabato, as well as the Blaan *faglung* master Lily “Lumbey” Julie (†2007) from Landan, Polomolok, South Cotabato.

Up to now, there are still many Philippine boat lute traditions that have not yet been studied and documented in detail, among them those

Author on the way to the airport, holding a *kutapi* given as a gift from Subanen princess Bae Labi Sonita Manlin Mande-Ryde, Cagayan de Oro (2009). /Photo by Elson Elizaga





The *piyapi* of the Higaonon Manobo that is probably already extinct, Dinagahan, Gingoog City, Misamis Oriental (1983).





An antique *kutiyapi* of the Maguindanao made around the year 1900, originally from the collection of Stanford University Museum, now part of the private collection of Hans Brandeis.





# Boat Lutes of the Philippines

Photographs from the book by Hans Brandeis

[www.facebook.com/boatlutesphilippines](http://www.facebook.com/boatlutesphilippines)

Photographs and graphic design by Hans Brandeis.  
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of the Umayamnon, Kulamanen, Tinananon, Arumanen, Jangan, Tagabawa and Blit Manobo, Meranaw, Banwaon, Dibabawon, Mangguangan, Mansaka, Tagakaulo (Kalagan), Teduray, Mamanwa, Tagbanwa, and others.

And there is now an immense time pressure. In the settlements that I visited, many musicians and informants have already passed away. The tradition of the Batak is definitely gone forever. I was told by two Batak men that, in their community of about 200 members, all players of the *kudlung* have already died.

In Aborlan, the center of Tagbanwa culture, I asked the elders of a village council about the traditional boat lutes *kudyapi/kudlung*. However, even these elders were wondering about this instrument they had never even heard of. Among the Meranaw, hardly any *kutiyapi* player seems to be alive anymore. Despite continuous research and inquiries, since the 1980s, I was not able to find a single Meranaw *kutiyapi* player. In the 1980s, Bukidnon and Higaonon craftsmen were able to carve two of the rare lutes *piyapi* for me, but, even then, nobody knew how to play them. These are just some examples.

Boat lute traditions are threatened to disappear within the next coming years, due to the passing of the cultural masters and the unavailability of skilled craftsmen who still have the knowledge to make these instruments, coupled with the dwindling of raw materials needed to make new lutes. But, at least, there is still hope.

During the past years, there has been a growing interest in traditional Philippine music, and especially in boat lutes. In 1993, the National Commission on Culture and the Arts (NCCA) honored Maguindanao *kutiyapi* master Samaon Sulaiman with the prestigious Gawad sa Manlilikha ng Bayan (National Living Treasure Award). This mark of distinction had a strong impact on creating a new, nationwide interest in boat lutes.

The number of boat lute collectors has kept on growing in recent years. Boat lute performances are included in all major festivals. In 2011, for example, the third Rondalla Festival, Cuerdas sa Pagkakaysa, was organized in Tagum City, with a main focus on the boat lutes of southeastern Mindanao. With its wide scope of string music performances, ranging from *lumad* traditions and *rondalla* music to international string ensembles, it was a huge success. There are now also many neo-ethnic bands, mostly in urban areas, using boat lutes, even though they usually do not play their instruments in the traditional style, but just strum them like guitars, accompanied by several African-style *djembe* drums.

In 2015, I came to know a Blaan cultural advocate who is now based in the United States, Arjho Cariño Turner. As I later found out, she is the great-niece of the late “Lumbey” Julie, the first Blaan *faglung* player that I had recorded a long time ago, in 1997. This surprising connection inspired the two of us to start an online cultural advocacy project by setting up the “Boat Lutes of the Philippines” Facebook page and website (Brandeis and Turner 2015a, 2015b). We wanted to feature lute players from all over the Philippines, traditional and modern, as well as the craftsmanship of the remaining master makers.

In the meantime, the “Boat Lutes of the Philippines” Facebook page has an international following of more than 2,600 people, ranging from academics, musicians, artists and cultural workers to cultural enthusiasts. By connecting visitors of these websites with boat lute makers in Mindanao, we were able to support their craft, and the demand for new instruments was simply amazing. The Internet users also ask many questions about the construction, playing techniques and music performed on the instruments. And we are always ready to help.

Hans Brandeis with a newly acquired antique *kutiyapi* of the Maguindanao, made around the year 1900, originally from the collection of Stanford University Museum, now part of the private collection of Hans Brandeis.



**Hans Brandeis** is an ethnomusicologist from Germany, specializing in the traditional music of the Philippines. Between 1976 and 2014, he made fifteen research trips to the Philippines, comprising almost four years of ethnomusicological research. He maintains an advocacy page in Facebook (<https://www.facebook.com/boatlutesphilippines/>) and a website (<http://boatlutesofthephilippines.weebly.com/>).



## Selected Publications Referring to Boat Lutes

## Alcina, Francisco Ignacio, S.J

- 2005 *History of the Bisayan People in the Philippine Islands. Evangelization and Culture at the Contact Period. Historia de las Islas e Indios de Bisayas...* 1668. Translated, edited and annotated by Cantius J. Kobak, O.F.M. and Lucio Gutiérrez, O.P. Part One, Book 3, Vol. III. Manila: UST Publishing House.

## Brandeis, Hans

(The following publications can all be downloaded from <https://fu-berlin.academia.edu/HansBrandeis>)

- 1993 *Musik und Tanz der Bukidnons von Mindanao - eine kurze Einführung. Music and Dance of the Bukidnons of Mindanao - A Short Introduction.* Berlin: Filipino Association of Berlin.
- 1995 "Bukidnon-s und Tigwahanon-s: zwei Musikkulturen im Vergleich." ["Bukidnon and Tigwahanon: Two Musical Cultures in Comparison."] In: Bröcker, Marianne (ed.): *Berichte aus dem ICTM-Nationalkomitee Deutschland, Band IV.* Bamberg: Universitätsbibliothek Bamberg. Pp. 103-119.
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## Distribution of Boat Lutes in the Philippines

